

Message Text

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FM AMEMBASSY MADRID

TO SECSTATE WASHDC 1919

INFO WHITE HOUSE

AMEMBASSY BRUSSELS

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WHITE HOUSE FOR JOY CHILES AND RAY ZOOK, NORMAL EUROPEAN TRIP
DISTRIBUTION

BRUSSELS FOR ADVANCE ERIC ROSENBERGER

STATE FOR A/O

E.O. 11652: N/A

TAGS: OVIP (FORD, GERALD)

SUBJ: PRESIDENTIAL VISIT

1. HISTORICAL BACKGROUNDEERS ON VISIT FOLLOW;

MONCLOA PALACE

THE PALACE OF LA MONCLOA IS ONE OF THE MOST PICTURESQUE
RESIDENCES ON THE OUTSKIRTS OF MADRID. IT IS LOCATED NEXT
TO THE COMPLUTENSE UNIVERSITY OF MADRID. THE PALACE IS
SURROUNDED BY TREES AND HILLS, FACES THE RECREATION PARK
CASA DE CAMPO AND HAS A CLEAR VIEW OF THE GUADARRAMA
MOUNTAIN RANGE.

THE NAME MONCLOA DERIVES FROM THE ORIGINALLY WOODED
AREA ON WHICH THE PALACE IS LOCATED IN NORTHWEST MADRID.
THIS AREA BELONGED TO THE CITY AND THE CONVENT OF SAN JERONIMO
EL REAL AND WAS ACQUIRED IN 1606 BY THE SPANISH CROWN. WHEN
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ANTONIO PORTOCARRERO MARRIED THE DAUGHTER OF KING FELIPE III,

PORTOCARRERO WAS GRANTED THE TITLE OF COUNT OF MONCLOVA AND CEDED THE MONCLOA PROPERTY. (MONCLOVA, THROUGH POPULAR USAGE, WAS LATER CHANGED TO MONCLOA).

THE MONCLOA PROPERTIES HAVE HAD A VARIETY OF OWNERS. IN 1660 THEY WERE ACQUIRED BY THE MARQUES OF ELICHE; IN 1781 THEY BELONGED TO THE WIDOW DUTCHESS OF ARCOS, WHO IS CREDITED WITH REBUILDING AND CLEANING OUT ALL THE GROUNDS. THE ONLY DAUGHTER OF THE DUTCHESS OF ARCOS, LADY MARIA PILAR TERESA CAYETANA DE SILVA (XII DUTCHESS OF ALVA), CONTINUED THE CONSTRUCTION WORK AND MADE THE PALACE INTO A POPULAR AND ELEGANT MEETING PLACE.

WHEN THE DUTCHESS OF ALBA DIED, THE SPANISH KINGS REACQUIRED THE RESIDENCE FOR 80.000 "REALESTY AND BRIEFLY PROCEEDED TO REFURNISH THE PALACE. THESE PLANS, HOWEVER, WERE INTERRUPTED BY THE FRENCH OCCUPATION AND THE PALACE BECAME TEMPORARY HOME FOR FRENCH GENERAL MURAT AS WELL AS JOSEPH BONAPARTE. UPON THE DEATH OF FERNANDO VII (AND AFTER THE FRENCH DEPARTURE), IT WAS TURNED OVER TO THE WIDOW DONA MARIA CRISTINA, WHO CREATED THE GARDEN WHICH RESTS ON TWO LEVELS. THE PALACE AFTERWARDS WAS USED BY THE PRESIDENTS OF THE GOVT (SAGASTA, CANOVAS, CANALE-JAS) PRIMARILY AS A SUMMER RESIDENCE BUT ALSO FOR WEEKEND RELAXATION AND PRIVATE MEETINGS.

IN 1918 THE RESTORATION OF THE PALACE WAS PLACED UNDER THE CHARGE OF THE SPANISH SOCIETY OF ART FRIENDS AND THE SOCIETY REFURNISHED THE BUILDING AND REDESIGNED THE IMMEDIATE GARDENS, LEAVING THE PALACE COMPLETELY RESTORED IN THE NEOCLASSICAL AND IMPERIAL STYLES AND CONVERTED INTO A MUSEUM OF THAT TIME PERIOD.

DURING THE CIVIL WAR OF 1936-39, THE PALACE WAS COMPLETELY DESTROYED BECAUSE IT FORMED PART OF THE FRONT LINES AND WAS CONTINUALLY ATTACKED AND OCCUPIED IN THE BATTLES IN THAT PART OF MADRID.

A NEW BUILDING WAS CONSTRUCTED BETWEEN 1946-53, BY ORDER OF GENERALISSIMO FRANCISCO FRANCO, AND ARCHITECT D. DIEGO MENDEZ PLACED THIS NEW BUILDING NEAR THE OLD SITE BUT ON A HIGHER LOCATION. THE SQUARE FLOOR DESIGN, UTILIZING THREE SIDES AND AN OPEN PATOIED FOURTH SIDE, INCLUDES THREE FLOORS AND A BASEMENT. THE INTERIOR WAS DECORATED PREDOMINANTLY IN THE NEOCLASSICAL AND IMPERIAL LIMITED OFFICIAL USE

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SYTLEY AND DISPLAYS ANTIQUE (ROCOCO) FURNITURE, TAPESTRIES, CLOCKS, CHANDELIERS, AND CHINA-ALL FURNISHED BY THE NATIONAL PATRIMONY.

THE PALACE ALSO INCLUDES ALL THE MODERN CONVENIENCES AND IS UTILIZED AS THE OFFICIAL RESIDENCE FOR IMPORTANT PERSONALITIES AND CHIEFS OF STATE WHO VISIT SPAIN.

EL PARDO PALACE

SINCE THE MIDDLE AGES, THE PALACE OF EL PARDO HAS BEEN A ROYAL RESIDENCE FOR THE CASTILLIAN MONARCHS. IN 1505 ENRIQUE III BUILT THE FIRST ROYAL HOUSE WHICH WAS SUBSEQUENTLY DESTROYED BY CARLOS V WHO , IN 1543, ORDERED THE CONSTRUCTION OF A PALACE ACCORDING TO THE PLANS OF ARCHITECT LUIS DE VEGA. IT WAS COMPLETED AROUND 1568 BY FELIPE II.

IN MARCH 1604, A FIRE DESTROYED ALMOST THE ENTIRE PALACE BUILDING, AND FELIPE III ORDERED ITS IMMEDIATE RECONSTRUCTION BY ARCHITECT FRANCISCO DE MORA. IN LITTLE MORE THAN A YEAR, DE MORA FINISHED CONSTRUCTION OF THE BUILDING. DECORATION OF THE ROOMS, HOWEVER, WAS NOT COMPLETED FOR ANOTHER 14 YEARS, AND THESE ROOMS DISPLAY THE PAINTINGS AND SCULPTURES OF CAXES, CARDUCHO, AND CASTELLO, AMONG OTHERS.

WHEN CARLOS III OCCUPIED THE PALACE HE COMMISSIONED ARCHITECT FRANCISCO SABATINI TO EXPAND THE GROUNDS AND BUILDING. SABATINI CONTRUCTED ANOTHER BUILDING, EQUAL TO THE THEN-EXISTING ONE, ON THE EASTERN SIDE AND LINKED BOTH WITH A CORRIDOR. SABATINI ALSO TORE DOWN TWO IMPORTANT TOWERS TO COMPLETE HIS WORK.

IN THE EARLY 19TH CENTRUY, FOLLOWING THE WAR OF INDEPENDENCE AGAINST FRANCE, FERNANDO VII USED THE PARDO AS HIS HOME. ALFONSO XII RESTORED IT IN PART IN 1880 AND DIED THERE IN 1884. HIS SUCCESSOR, ALFONSO XIII, RENOVATED THE GROUND FLOOR ROOMS AND THE THREATER. DURING THE CIVIL WAR OF 1936-39 THE PALACE SUFFERED SERIOUS DAMAGE ALTHOUGH A NUMBER OF ITS MORE IMPORTANT AND BEAUTIFUL ROOMS WERE SPARED.

AFTER THE WAR, THE PARDO WAS RENOVATED, NEWLY DECORATED, AND CONVERTED INTO THE OFFICIAL RESIDENCE OF THE CHIEF OF STATE.

THE RENOVATION INCLUDED THE USE OF MORE THAN 300 EXCELLENT AND REPRESENTATIVE TAPESTRIES OF XVII AND SVIII CENTURY BRUSSELS AND SPANISH TAPESTRY WORKS. AS THE RESIDENCE OF GENERALISSIMO FRANCISCO FRANCO, IT IS ALSO USED FOR VISITS LIMITED OFFICIAL USE

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BY CHIEFS OF STATE AND THEIR REPRESENTATIVES, RECEPTIONS, AUDIENCES, AND MEETINGS OF THE COUNCIL OF MINISTERS.

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FM AMEMBASSY MADRID

TO SECSTATE WASHDC 1920

INFO WHITE HOUSE

AMEMBASSY BRUSSELS

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ROYAL PALACE

THE ROYAL PALACE, ALSO KNOWN AS ORIENTAL PALACE, SITS ON A BLUFF OVERLOOKING THE MANZANARES RIVER VALLEY ON THE WESTERN EDGE OF MADRID. THE NAME ORIENTAL PALACE DERIVES FROM THE ARAB FORTRESS (ALCAZAR) AND THE SUBSEQUENT KINGS OF TRASTAMARA WHO CONVERTED THE STRUCTURE FROM AN ALCAZAR INTO A RESIDENCE.

IN 1537 CHARLES V ORDERED ARCHITECTS LUIS DE LA VEGA AND ALONSO COVARRUBIAS TO TRANSFORM THE ALCAZAR INTO A PALACE. KING FELIPE II MOVED THE ROYAL COURT TO MADRID IN 1561 AND THE PALACE SERVED AS ROYAL RESIDENCE UNTIL DEC 24, 1734 WHEN A GREAT FIRE COMPLETELY DESTROYED IT.

SETTING UP A TEMPORARY COURT IN BUEN RETIRO PARK, FELIPE V ORDERED THAT A NEW PALACE BE BUILT ON THE SAME LOCATION AS BEFORE AND COMMISSIONED FATHER FELIPE JUVARA TO BEGIN THE CONSTRUCTION. JUVARA'S DISCIPLE, JUAN BAUTISTA SACHETTI, DESIGNED THE PRESENT BUILDING AND PLACED THE FIRST STOND ON APRIL 7, 1737.

SACHETTI FOLLOWED A RECTANGULAR FLOOR PLAN ONE HUNDRED METERS IN LENGTH AND WITH FOUR GREAT PROTRUDING SQUARES AT THE CORNERS. THE BUILDING CONSISTS OF FOUR FLOORS WITH TWO MEZZANINE-LIKE MID-FLOORS, A STYLE ADOPTED FROM THE ITALIAN PALACES.

A GREAT CENTER PATIO MEASURES 39 METERS FROM WALL TO WALL WITH A TOTAL OF 36 ARCHES. BECAUSE OF FEAR OF FIRE, ALL CONSTRUCTION WAS OF STONE

WITH GRANITE FROM THE GUADARRAMA MOUNTAINS AND WHITE STONE FROM LIMITED OFFICIAL USE

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COLMENAR. CONSTRUCTION CONTINUED THROUGH THE REIGN OF FELIPE VI, AND WITH THE DEDICATED GUIDANCE OF CHARLES III, THE PALACE WAS HABITABLE ON DEC 17, 1964. HOWEVER, THE COMPLETION OF WORK ON WHAT IS CALLED THE "NEW PALACE" CONTINUED FOR 26 MORE YEARS, AND THE PALACE AND GROUNDS, AS THEY ARE SEEN TODAY, WERE COMPLETED UNDER THE REGENCY OF DONA MARIA CRISTINA DE AUSTRIA IN 1891.

TODAY THE PALACE IS USED PRIMARILY FOR OFFICIAL CEREMONIAL FUNCTIONS, SUCH AS STATE DINNERS AND THE PRESENTATION OF CREDENTIALS BY AMBASSADORS TO THE CHIEF OF STATE.

THE PALACE ALSO SERVES AS AN EXCEPTIONAL MUSEUM FOR ARTIFACTS REPRESENTATIVE OF SPAIN'S HISTORY. TOURING THE PALACE REQUIRES AT LEAST TWO HOURS.

THE HISTORICAL OBJECTS, SUCH AS CERAMICS, ARMOUR, CLOCKS TAPESTRIES, AND COACHES, COME FROM TEN DIFFERENT MUSEUMS.

OFFICIAL ROOMS: LOCATED ON THE MAIN FLOOR ARE THE THRONE ROOM, 30 MEETING ROOMS, AND A SPECIAL DINING ROOM. THE DINING ROOM ALLOWS 140

GUESTS TO BE SEATED AT ONE TIME AT THE DINING TABLE. ALL ARE DECORATED IN MUSEUM STYLE.

PRIVATE ROOM: THE PRIVATE ROOMS OF D. ALFONSO XIII AND DONA VICTORIA EUGENIA ARE DECORATED IN THE MUSEUM STYLE ALSO. THE BEDROOMS OF CARLOS III, FERNANDO VI, CARLOS IV, AND MARIA LUISA DE PARMA, AS WELL AS THE BEDROOMS OF DONA MARIA CRISTINA, FORM THAT PART OF THE PALACE NAMED THE "NEW MUSEUM".

MUSEUM OF PAINTING AND TAPESTRY: THIS MUSEUM INCLUDES AN EXTENSIVE COLLECTION OF PAINTINGS RANGING FROM THE EARLY FLEMISH SCHOOL TO GOYA AND ALSO DISPLAYS WORKS BY WATTEAU AND VELAZQUEZ. THE MUSEUM ALSO HAS AN EXTRAORDINARY COLLECTION OF FIFTEENTH TO EIGHTEENTH CENTURY TAPESTRIES FROM BRUSSELS.

IN THE CHAPEL, SACRISTY, AND ORATORY THERE ARE SPECIAL COLLECTIONS OF MANUSCRIPTS, CHOIR BOOKS, AND DOCUMENTS. THE ROYAL ARMOURY INCLUDES

A COMPLETE SET OF 16-17TH CENTURY ARMOUR AND WEAPONS. THE ROYAL LIBRARY MAINTAINS AN IMPORTANT COLLECTIONS OF SPECIAL BOOKS. FINALLY, THE CARRIAGE MUSEUM, LOCATED APART FROM BUT NEAR THE PALACE, HOUSES THE VARIOUS STYLES OF COACHES USED IN THE 18TH AND 19TH CENTURIES.

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